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A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
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*Organist and Director of the Music at the City Temple,
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The Nonconformist Choir Union Festival.

ONCE again we may congratulate all concerned in the Festival at the Crystal Palace on the 18th ult. So far as we know, the occasion was a success in all respects. The choir was larger than ever; and what is of much greater importance, the singing was better than ever. More attention was paid to light and shade; the "attack" generally was bold, and time and tune were good. It was evident that the vast majority of the singers had learned their music thoroughly, and that the various choirmasters had taken great pains to make the singing as refined as possible. The result was very satisfactory. Mistakes there were, it is true, and some improvements could have been made here and there. But considering that the members of the huge choir were gathered from all parts of the country, and had never sung together before; that many of the singers had not been rehearsed by the conductor or his assistants; that the music was certainly "advanced" for many of the choirs taking part,—

looking at these facts, the keenest critic must acknowledge that the singing was wonderfully good. Great credit is due to the singers and their instructors for the careful preparation which resulted in such a happy issue.

We were glad to observe that there was a much larger audience than on any previous occasion. The Union deserves encouragement, for it aims to do real, good, solid work. The crowd of enthusiastic listeners will give fresh spurt to those responsible for the conduct of the affairs of the Union, and will stimulate the choirs to give even more careful preparation to the music to be performed at future festivals.

The necessary preliminary arrangements for such a festival, in the various departments of the work, involve the expense of much time and labour and anxiety. If the two hours' performance at the Crystal Palace was the only result, most certainly "the game would not be worth the candle." The concert of the combined choirs is a most useful exercise, and no doubt gives great zest and inspiration to the singers. But, in our opinion, the close and earnest work required to learn the music thoroughly is far more beneficial. It is educational; and the singers who so carefully prepared the music for the 18th ult. would, as a necessary consequence, be able to sing the ordinary service music with fewer mistakes and with more feeling. It is in this way that the Union affects the Service of Praise in the various churches throughout the country.

The performance of the immense choir at the Crystal Palace was much enjoyed by the large audience. We hope the programme will be repeated on a smaller scale in many places. Especially we should like to see the Lancashire and Cheshire contingents unite, and give a performance in Manchester or Liverpool. The choir would be excellent, and large halls are available. The only difficulty is the expense. But surely Nonconformity is strong enough in that district to support and encourage such a scheme. The Nottingham, Burton, Bournemouth, Chester, Northampton, Huntingdon, Folkestone, and Brighton contingents ought also certainly to give repetition performances in their respective districts.

Widespread as is the interest in the Nonconformist Choir Union, some localities are not yet represented in it. Birmingham, Leeds, Sheffield, Bristol, the Potteries, and many smaller towns ought to send contingents. The Union does not send out special invitations; it simply gives a cordial welcome to all choirs who care to join. It is for local friends who are interested in the improvement of Nonconformist worship music to take the initiative. Full particulars may be obtained from the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

The Union, though only four years old, has grown to large dimensions, and has already accomplished really good results. That its influence will extend and greatly benefit the choir-singing in the Nonconformist churches of England and Wales there can be no doubt.

A CERTAIN Lancashire congregation requested a certain London minister to go down and preach on the occasion of some anniversary services. He replied that, as he understood these sort of services were usually made into a musical display in Lancashire, he could not come. It was only after the northern friends assured him that nothing very elaborate in the way of music would be attempted that this unmusical parson consented to go. Surely songs of joy and thankfulness are appropriate on anniversary days if ever. We would advise our Lancashire readers to invite a musical man another year, and leave these very "goody-goody" men, who have no sympathy with a bright musical service, to minister to their own sleepy congregations.

Israel in the Wilderness, a new sacred cantata for three solo voices, chorus, and orchestra, by A. R. Gaul, will be performed for the first time by the members of the Tonic Sol-Fa Association at the Crystal Palace on July 9th. Mr. Gaul will conduct.

THE following letter appeared in the *Christian World* on the 9th ult. :—

NONCONFORMIST CHURCH MUSIC.

A PRACTICAL SUGGESTION.

To the Editor of the *Christian World*.

SIR,—I, together with some others, have long advocated the formation of district choir unions for the purpose of holding festivals. "Union is strength," and the effect upon individual choirs is invariably most beneficial. One of the greatest advantages is that the preparation of the music to be sung at the festivals is educational, and tends to greatly improve the choir-singing in the ordinary services. In some places such unions are already in existence, with most happy results. But there are many churches (especially in the country districts) where the singing is very poor, largely owing to the choir wanting stimulus and encouragement. I understand it is often very difficult for a private individual to start a union; his action is frequently looked upon with suspicion and sometimes with jealousy. Now, I suggest and strongly urge that the county unions (amongst Congregationalists and Baptists) and the circuit authorities (amongst the Wesleyan and other Methodists) should at once undertake to form choir unions in their respective districts. If they were officially inaugurated throughout the country and placed under efficient control, I have no doubt our church music would ere long be much improved.

Will the musical ministers and delegates undertake to bring this matter before their several unions?

To frame a scheme suitable for all localities is impossible; but if by suggestion or information I can render any help, I shall be pleased to do so.

Yours truly,
E. MINSHALL.

Will our readers who agree with this suggestion bring it under the notice of their ministerial friends?

CONGREGATIONS occasionally complain of having the same tune too frequently. To such the follow-

ing story will be interesting :—A young minister recently told us that, when a student, he was one Sunday preaching in a little village chapel which possessed a harmonium. Unfortunately, for some reason or other, the player was "conspicuous by her absence," and there was no one able to "raise" a tune. The student happened to be able to play very slowly the air of *French*. Very wisely, therefore, he proposed to be harmoniumist as well as preacher. He chose four C.M. hymns, which were all sung to *French* played with one finger!

WE recently heard of a contingent preparing to take part in the Nonconformist Choir Union Festival. A conductor was appointed, and as he happened to be a tradesman in a somewhat small way of business, all the so-called "respectable" singers at once retired from the choir! Such contemptible pride is beyond our comprehension, and deserves to be publicly exposed.

WE have to record the death of a well-known Welsh musician, Mr. Robert Rees, better known perhaps as "Eos Morlais." He was a tenor singer of considerable ability, and as an adjudicator at Eisteddfods and as conductor of psalmody festivals was always popular. He was choir-leader at several chapels in Swansea and Morriston.

Worship = Music.

By G. H. ELY, B.A.

III.—HYMNS AND ANTHEMS.

(Continued from page 94.)

I THINK I have now said enough to show that there is a wide scope for careful study even in the apparently small and easy matter of hymn-singing. I am sure that much more attention is being given to the subject than formerly. It is in very few churches that one may still hear the regular automatic singing and playing that is so deadening, for people are beginning to see that music has a power of its own for good; and, seeing this, to hold that nothing but the best—in the widest sense—is good enough for the service of God.

But now, having dealt so far exclusively with mere hymn-singing, it is necessary to consider the question of anthems. In the first place, there has appeared increasingly of late years a class of composition which has naturally developed from the hymn-tune. To mention only the works of some of our leading composers, there are now in almost general use hymn-anthems, such as Stainer's "Lead, kindly Light," Barnby's "Abide with me," Dr. Martin's "Holiest, breathe an evening blessing," Myles Foster's "O for a closer walk with God," and Rev. H. H. Woodward's "The radiant morn." These are not all of equal difficulty. Those by Barnby and Woodward are perhaps the easiest, Stainer's anthem being of more complex form,

and consequently making higher demands for adequate rendering. Such works as these stand half-way between hymns proper and the works more strictly styled anthems. They possess, as a rule, the easiness of hymn-tunes without being confined by the trammels of metre (and so of musical rhythm). They have also the inestimable advantage of music written in recognition of the varying nature of the words. It is gratifying to find that in so many churches these and similar anthems are being increasingly used, and that the singing of them is not wholly confined to the choir.

But the question meets us, Why should so many churches draw the line at these free settings of hymns? Why is it that if the organist suggests anything beyond he is so often assailed by heavy shot from the artillery of pastor and deacons, and by an irritating dropping fire from hidden sharpshooters in the pews? Let us look a little at some of the objections raised against anthems.

1. A gentleman for whom I have some respect once told me that he objected to anthems because "they are so fugal," by which I found, by dint of gentle probing, that he meant "they contain so many repetitions of the words." This objection is, I think, answerable on general grounds; but for brevity's sake I will just say that this gentleman never showed himself tired of the repetitions of his bass note in Mr. Sankey's "Sowing the seed": and this invalidates his objection.

2. Many folk say that anthems are too difficult for an ordinary congregation. This I dispute altogether. Excluding such oratorio choruses and intricate church anthems as even well-trained choirs would not lightly take up, I believe that there are hundreds of anthems, old and new, which almost any congregation might sing and enjoy. "But not without practice," says the objector. Ah! there's the rub. The root of this objection is often nothing but sheer laziness. The paterfamilias will learn with avidity the latest troll-lolly that suits his baritone; the sons and daughters will spend hours in perfecting their Brahms or their Mackenzie; those families whose aspirations are not so lofty will perhaps display amazing skill in asking one to see them dance the polka, or in the edifying "Ta-ra-ra-boom-de-ay!" But to practise a hymn-tune or an anthem is, as a rule—for it is just to admit exceptions—the very last thing they would think of doing. Instead, they will go to church on Sunday, stand mute during the singing, and, as they eat their comfortable dinners, abuse the organist for having an unknown tune. Every home now has the inevitable piano, every miss strums and "takes lessons in singing": there is no excuse for those who are unable to sing such anthems as one would wish to see in general use.

3. But the argument which these opponents of anthems regard as final and overwhelming is that the church is no place for a "performance," and by that term they designate the singing of anthems. Now, if they mean us to understand the word performance in its natural sense, we may answer at once that all work, all service, is performance, and so we may turn the edge of their harmless objection. But it is not in this sense that we are to take the word. When the denizen of a prominent pew stigmatises the singing

of an anthem as a performance, he has in his mind's eye the concert-hall, the popular artiste, the enthralled audience, the rapture of applause; and he says, We will have none of these things in the house of God; we will have no singing for money, nor for praise of men. To a certain extent he is right; worship should be kept absolutely free from everything sordid or merely temporal. But what organist, as he plays the service, ever thinks of the cheque that comes once a quarter, welcome as that cheque may be when it comes? What member of a choir ever allows the thought to cross his mind while the singing goes on, "Am I displaying my voice in a way to glorify myself?" Dr. Johnson, no doubt, said that none but a fool would ever write except for money; but even the great dictator would have admitted that thoughts of the money to be earned never intrude themselves on the writer's mind as he pens his lines. The necessities of life, the desire for gain, may stimulate a man for work, but all true work, while a-doing, is self-forgetful.

The root of the matter, as I have once before tried to show, lies in a certain narrowness of view which has been the besetting sin of some of those who profess and call themselves Christians. Such folk can see no good in anything which has not in it what they call "the gospel." They like gospel sermons and gospel prayers; which is often equivalent to saying, sermons and prayers that are well savoured with texts. A worthy old rector whom I know blames his curate for not using enough texts in his discourses, and himself constructs sermons of which the bricks are texts, and his own matter only the thin layers of mortar between. Far be it from me to deny that the work of these splendid people in the world has been and is of the greatest efficacy in lessening sin and sweetening the life of men. But humanity at large has powers for which such a distorted gospel affords no scope, cravings which such a limited gospel cannot satisfy. It is being recognised that man's whole nature cannot be squeezed into the inflexible shape which some of our teachers seem never to grow out of. Just as the narrow legalists of our Lord's day were shocked by the breadth of the views of life that He propounded, so to-day there are some who ignore differences of clime, age, circumstance, and are not prepared to admit that whatever springs from man's higher nature is of itself a witness to the glory of God. And I claim for music its rightful place in this larger worship. An anthem, sung in such a way as to give pleasure—a pleasure of higher sense even unmixed with intellectual elements—to draw out pure feeling and high aspiration, is in my view no less a service to God than a brilliant sermon or an affecting appeal.

This short series of papers has grown to this point without the word on chanting which I had it in my mind to say. That is an important part of church music which is as worthy of careful consideration as any other; but I hesitate to trespass any further on the reader's attention, and must leave that subject to a distant opportunity. I do not pretend to have exhausted the present subject: my object will be achieved if these words have in the slightest degree stimulated thought and awoken discussion.



Music at Stamford Hill Congregational Church.

On the height of Stamford Hill there stands a fine church, with a tall spire, which is a prominent feature in all that district of London. It is the Congregational Church, which was built a good many years ago, although it still looks quite new, in connection with Hare Court, Canonbury, and was for some time under the united pastorate, conjointly with Hare Court, of the late Dr. Raleigh and Rev. H. Simon. After some years the Rev. Vaughan Pryce, now Principal of New College, was chosen pastor, and under his care the church became one of the most important in London.

The church being situated in the midst of a new district, inhabited mainly by the so-called "upper middle class," may account for the fact that the congregation seems to include very few below that grade, and the working man is "conspicuous by his absence." But not so would the pastor have it if he could help it, for the Rev. James M. Gibbon is a man of the people, and his delight is to get hold of the workers, and especially young men, for a free talk. One Sunday quite recently he invited the young men of the congregation to meet him after the evening service to have some tea, coffee, etc., and give him the opportunity of making personal acquaintance with them. To the surprise of many, and the delight of the pastor, over two hundred availed themselves of this invitation. Of course these were not very largely of the working classes, but members of the congregation.

It will be remembered that Mr. Gibbon came to Stamford Hill some two or three years ago from

Highgate, where his sphere was far too limited; and the greatest success seems to have attended his advent, for in a very few weeks every available seat was taken, and the church is almost invariably crowded with an intelligent and sympathetic congregation. There are indeed few Nonconformist churches in London now which can be said to be really full—they could probably be counted on the fingers of one hand—but this certainly is one. And no wonder, for Mr. Gibbon's power is at once felt on his entering the pulpit. And it is remarkable to see a young-looking and rather small man, with refined, clear-cut features, and quiet, simple manner, take such a hold on an immense congregation, a large portion of which consists of young men and women. But, then, Mr. Gibbon is a *Welshman*, and that means something. He has much of the Welsh poetry and some of the Welsh fire, his usually quiet, self-controlled manner occasionally rising into eloquence, though there is never a trace of noisy clap-trap, or cheap sensationalism, or pumped-up enthusiasm. His earnestness and real enthusiasm for truth and right are evident in all he says; and these qualities, together with his original thought, poetical illustration, clear voice, and impressive manner, may fully account for his popularity and power.

I recently attended two services at this church; and although I have been rambling on about the minister, my intention was rather to refer to the musical part of the services. There is not, however, very much to be said on that score. The fact that the organ is a poor one—very poor for such a church—may account for the fact that the music is not quite what one might have expected.

Mr. Arthur Roby, the organist (whose likeness accompanies this article), is an excellent player, not only as a soloist, but, a matter of more importance, as a service accompanist. He seemed to me to make the best of his organ, and managed to obtain some good effects, although I thought the "tremulant" rather too much used. I am glad to find that a new organ is shortly to be erected, and that some two-thirds of the amount required is obtained or promised. The order is actually given, Messrs. Hill & Son having taken the contract, I understand, for £1100. It is hoped that the organ will be ready early in the autumn. This is well. Mr. Roby deserves a better instrument, and such a congregation is surely easily able to find the means necessary. In fact, one wonders it has not been done long ago. There does not, however, seem to be quite so great a musical spirit abroad as there might be. There must surely be many in the congregation who could give efficient musical help, and make the service more worthy and effective. The congregation sings but little, although I think there has been some improvement since the "Congregational Hymnal" was adopted.

The choir is not by any means sufficient for such a church and to lead so large a congregation. The choir gallery only provides seats for about twenty-five; and on the occasion of my visit there were twenty in the morning and only sixteen in the evening. Consequently the singing, though

not to be otherwise complained of, was somewhat weak and ineffective. At all events, *all* the available seats should be filled, as even then the number would be less than in due proportion. A somewhat difficult anthem was well sung in the morning, and the chanting and hymn-singing were good in most respects, and yet the fulness one might expect from such a congregation was lacking. One thing appeared to me to be wanting in the rendering of the hymns, and that is more care in the "phrasing" of the words, and in similar details. For instance, in one hymn two verses were closely connected in their sense, a comma only being used at the end of the first. But in this case the same rather long pause was made as between other verses, thus breaking the connection. I venture to mention these little matters, as sometimes inattention to them produces very unsatisfactory and even ludicrous effects. As, for instance, in another church in North London recently, the hymn "Blow ye the trumpet, blow" being sung to the old tune known as *Darwell's 148th*, the two last lines of each verse were rendered (unavoidably to that tune) in this way :—

"The year of Ju—

—Bilee is come; return, ye ransomed sinners, home."

Who was responsible for this choice of tune I know not.

To return and to conclude, I doubt not that the new organ, when it comes, will awaken new interest and effort in regard to the music at Stamford Hill, and that at some future visit I shall find, not only a larger choir, but that the congregation is doing its part more worthily.

Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

SINCE I last wrote, the Scottish Presbyterian Churches have had their "May Meetings," at which one or two subjects of interest to church musicians were discussed by the fathers and brethren. The Free Church report on praise revealed the interesting fact that communications had been established with the other two great bodies of Presbyterians with a view to securing a joint hymnal for the three churches. So far as the United Presbyterian Church was concerned a satisfactory report was made, but the Established Church Committee had nothing better to say than that the practical difficulties in the way of the proposed co-operation were insuperable. Happily, the latter committee in reporting this reply to their own Assembly were severely criticised by several members for their hasty action, and a motion was adopted enjoining the committee to confer with the committees of the other Presbyterian churches and report to the next Assembly. A united hymnal would assuredly go a long way towards removing confusion in worship. It is desirable that everywhere in Scotland people should hear the same hymns in the same form, with the same number of verses, and sung to the same tunes. The difficulty of securing such a work is certainly not, to the lay mind at least, insuperable; though it may be admitted that much more toleration for the feelings and opinions of others than at present exists among the various sections of Scottish Presbyterians would have to be called into existence before the matter could even be touched.

Professor Story's rash statement that an objection to the united hymnal lay in the fact that while his own church printed the hymns as the authors left them, the Free and the United Presbyterian Churches altered them to suit their own views; this statement ultimately recoiled on the Professor himself. The correspondence in the newspapers showed—what indeed most of us already knew—that all the three churches are, more or less, guilty of "cutting and carving." But there is no need to be alarmed. As the *Scotsman* truly remarked, congregations do not scan the esoteric meaning there may be in a hymn with a very hypercritical eye, and many worshippers will join with fervour in a meritorious composition, although its tone is distinctly at variance with the doctrinal views they may happen to entertain. To-day the religious tenets of the people are for the most part in a very fluid state; and there is probably as little essential difference between the creeds of the Scottish churches as there is between the teachings of the Psalter in prose and the teachings of the Psalter in verse. It is earnestly hoped by many that a united hymnal may become a reality; and it would be a great pity if such a work were to be wrecked on the question of whether or not it is justifiable to bring the words of hymn-writers into accordance with particular theological opinions.

The question of ritual was, of course, discussed by the Church Service Society, a useful body—numbering 533 ministers and 136 laymen—which has already done much to improve the services of our churches. The Society has worked on two lines—the improvement of psalmody and the compilation of collects and prayers. No doubt there are still many cavillers against the extension or expansion of what might be called a ritual; but the Church should not forget that she has a ritual which is, in reality, only in abeyance. This ritual was only lost in troublous times, and mainly owing to the reaction of attempting to force the claims of Prelacy at the point of the bayonet on an unwilling people. We sometimes hear the work of the Church Service Society spoken of as an innovation, whereas it is merely a revival of ancient usage.

The newly formed Edinburgh Free Church Praise Union had what may be called its first festival in Free St. George's Church the other Sunday evening, when that enthusiastic musical amateur, the Rev. W. A. Gray, of Elgin, preached to a crowded congregation. The order of service was of an interesting and varied character, the singing being admirably led by a choir of about a hundred and fifty voices under the conductorship of Mr. Walter Hately. The choir was of course composed of the various church choirs connected with the Union. Mr. Gray chose for his subject the "Range and Significance of Church Song." The hold that music took on the memory, he said, was so great that, after thousands of sermons heard and books read had been forgotten, it in many instances left a lasting impression. Spoken truth is an arrow, but sung truth is a feathered arrow. In closing Mr. Gray advocated the careful cultivation of the outward form in order to secure the most perfect church song possible, pointing out the individual responsibility of preacher and people alike if they did *not* apply their best powers to further the interests of a subject of so much importance.

Mr. James Salmond, the energetic organist and choirmaster of Moffat Parish Church, has had the courage to inaugurate the Sunday evening musical service in the pleasant little watering-town of the south, and with most successful results, as might be expected. The programme he sends me is admirably adapted for such a service, and I note that the hundredth Psalm is set down to be sung by the congregation on retiring, in place of a voluntary. Mr. Salmond says, "We regularly sing anthems from a collection of a

hundred selected and bound up by ourselves; and it is with some satisfaction that I mention that for nearly five years the choir has not only borne all its own expenses, but purchased and bound up its thirty anthem books." The church at Moffat has just decided to have a new organ, and the sum of £1200 is to be raised for the purpose.

Complaint is being made in the Aberdeen newspapers of the state of the psalmody in a certain Free Church on the Kincardineshire coast. I refer to the matter here only because some correspondents seem to think that all an organist or choirmaster has to do in order to improve the singing of a congregation is to have a congregational practice. One writer says: "Why should the weekly practice be confined to the choir? Set aside an hour a week for drilling your congregation in the hymn and psalm tunes, beginning with the most common ones. You can master two or three simple tunes a week and go on increasing the stock *ad lib.*" The simple answer to this is, that no congregation will ever attend a weekly practice in sufficient numbers to make an appreciable effect on the congregational song. I have seen it tried over and over again, by men too who, from their other musical work, have shown themselves thoroughly capable, earnest, enthusiastic musicians, and yet the "congregational practice" has always been an utter failure. A few young people come, expecting to be taught to read music; and a few elderly people come, *not* to be taught, but to have the tunes drummed into their ears. The two classes are but the proverbial two stools between which the organist must fall; but as a matter of fact he has had no time to fall when the "congregational practice" itself has fallen—to pieces! No, it is not by congregational practices that our church song will be improved.

It may be worth while mentioning here that Messrs. Methven, Simpson, & Co., the well-known Edinburgh firm of music publishers, are offering a prize of £100 for the best sacred or secular cantata with solos, full chorus, and complete orchestral accompaniments. The primary condition announced is that all competitors must make good their claims to being British subjects. Works for competition are to bear a motto or *nom de plume*, and to be sent in to the firm by the last day of the year.

That is a good story told of Dr. Charles Rogers, whose marble bust has just been unveiled in the Wallace Monument at Stirling. One night at a party he was asked to sing a song. "Me sing," he replied; "I never sang but once in my life. It was when a boy at the manse of Dunino, in Fife. My father was minister there. I at that time took a fancy to learn psalm tunes, so one Sabbath morning I went up to the garret to practise my tunes, and I was singing at the top of my voice when my father came to the bottom of the stair and cried up, 'Come down, you rascal; what are you doing sawing sticks on the morning of the Lord's Day?'" Well, perhaps he *had* a harsh voice, but he certainly had a kind heart. J. CUTHBERT HADDEN.

The Nonconformist Choir Union Festival.

(By a Special Reporter).

FORTUNE has consistently smiled on the Nonconformist Choir Union in respect of weather. In our climate so much depends on the weather, portents are so dubious and prophecies so little credible, that a report which began by ignoring the physical conditions would be little worth. June 18th was by no means a perfect day: sunshine was intermittent, and there was a nipping and an eager air; but these conditions probably

tended to the comfort of the closely packed ranks of singers, and their comfort on such an occasion is the first consideration. But the critics come somewhat badly off. Their importance is duly recognised by the authorities in presenting them with tickets for the stalls, but they have to exercise their critical faculties while a wind frolics about their ears and neck.

Under these circumstances the critic could scarcely be blamed if his report showed a measure of spite. But I hope it will be found that this incentive to asperity touched me but lightly, for I believe I have little that is not favourable to say. It was the anniversary of Waterloo; and if it be true that

"Peace hath her victories
No less renown'd than War,"

then I think the Nonconformist Choir Union may be fairly credited with a victory, fourth of its line, and in its way no less fit to be chronicled than Wellington's immortal win.

There was one marked improvement which at once made itself apparent this year—the several parts were much more evenly balanced than before. At previous festivals the soprano and the bass have been overwhelmingly strong, and the alto, while of good quality, has been relatively feeble. But this time, while the bass was no less vigorous, the soprano was a little less preponderant and the alto certainly much stronger, both in point of tone and in the number of voices.

The selection of music was, in one or two respects, unlike those of previous years. It began with a hymn, "Angels holy, high and lowly," to Smart's tune *Seraphim*, and this beginning to the concert was fully justified by the magnificent way in which the hymn was sung. Several of the verses were sung in unison, and the effect was very grand, and owed not a little to the skilful harmonies played on the organ. Another point of difference was that, unlike those of previous years, the selection consisted of an equal number of sacred and secular pieces. This also was an agreeable innovation. The number of anthems suitable for performance at the Crystal Palace has already been heavily drawn upon, and the choice of sacred pieces must become more difficult year by year. A third change gave two pieces instead of one to the select choir, consisting of Miss Emily Davies, Madame Barter, Miss Etta Wright, Miss Edith Hands, Miss Flora Edwards, Miss Warr, Mr. Miles Mole, Mr. T. R. Croger, Mr. W. P. Richards, and Mr. Alexander Tucker. They were "God is a Spirit," the beautiful quartet from Bennett's *Woman of Samaria*, and Pinsuti's "The sea hath its pearls." Of these pieces, the select choir gave a very good rendering, though perhaps with scarcely so much attention to the *nuances* as the same singers gave to Mr. Kinross's part-song last year. It will be best now to take the choral pieces in order.

After the hymn came Berthold Tours' anthem "Blessing, glory, wisdom, and thanks," which, like all the choral works of Mr. Tours, is a melodious and broadly written composition. The chorus part was rendered with great success, attack and expression being admirable. The huge choir succeeded better than ever before in singing really softly. The quartet was well sung by the select choir. There was no blemish from beginning to end, save that a few zealous tenors began their last *Amen* a little before the beat.

The next piece was the chorus "Sing unto God," from *Judas Maccabeus*, preceded by the well-known march in G, which was played by Mr. Griffiths on the organ. The chorus was sung surprisingly well. There was a little unsteadiness here and there; but when it is remembered that the vast body of singers extend over such an immense space, at such a distance from the conductor, and with no opportunity for united practice, it must be agreed on all hands that the singers deserve

POPULAR ANTHEMS FOR CHURCH USE. NO. 6.

1

"FEAR NOT, O LAND."

Full Anthem for Harvest Festivals

composed by

ARTHUR BERRIDGE.

Joel II. 21. 24.

Published at 44 Fleet Street, London, E.C.

Price 1 1/2d

Allegro maestoso.

ORGAN.

G♯ diapasons.

f Fear not, O land,

f Fear not, fear not, O land,

f Fear not, fear not, O land,

Fear not, O land, be

cresc. e accel.

cresc. e accel. re-joyce, re-joyce, re-joyce, for the

cresc. e accel. re-joyce, re-joyce, re-joyce, for the

cresc. e accel. re-joyce, re-joyce, re-joyce, for the

cresc. e accel. re-joyce, re-joyce, re-joyce, for the

glad and re-joyce, re-joyce, re-joyce, for the

cresc. e accel.

Lord will do won-drous things, be glad and re - joice, be

Lord will do won-drous things, be glad and re - joice, be

Lord will do won-drous things, be glad and re - joice, be

Lord will do won-drous things, re - joice, re - joice.

glad and re - joice. *a tempo* *p* Be not a - fraid, ye

glad and re - joice. *a tempo* *p* Be not a - fraid, ye

glad and re - joice. *a tempo* *p* Be not a - fraid, ye

glad and re - joice. *a tempo* *p* Be not a - fraid, ye

Be not a - fraid, ye

dim. *p* *a tempo* *Gt. Clarabel.* *p.* *Swell.*

beasts of the field, for the pas - tures of the wil - der-ness do

beasts of the field, for the pas - tures of the wil - der-ness do

beasts of the field, for the pas - tures of the wil - der-ness do

beasts of the field, for the pas - tures of the wil - der-ness do

add Fl. 4ft. 3 3 3 3 3 3 3 3

spring; for the tree bear-eth her fruit, the

spring; for the tree bear-eth her fruit, the

spring; the

spring; the tree bear-eth her

mf

Full Swell.

cresc. tree bear-eth her fruit, the fig-tree and the

cresc. tree bear-eth her fruit bear-eth her fruit, the fig-tree and the

cresc. tree bear-eth her fruit bear-eth her fruit, the fig-tree and the

cresc. fruit, she bear-eth her fruit, the fig-tree and the

cresc. *f* *Gt to Prin.*

vine do yield their strength, the fig-tree and the vine do yield their strength.

vine do yield their strength, the fig-tree and the vine do yield their strength.

vine do yield their strength, the fig-tree and the vine do yield their strength.

vine do yield their strength, the fig-tree and the vine do yield their strength.

4 Allegro.

Be glad then, ye children of Zi - on, and re - joice in the

Be glad then, ye children of Zi - on, and re - joice in the

Be glad then, ye children of Zi - on, and re - joice in the

Be glad then, ye children of Zi - on, and re - joice, and re - joice in the

Allegro.

Lord your God. Be glad then, ye children of Zi - on,

Lord your God. Be glad then, ye children of Zi - on,

Lord your God. Be glad then, ye children of Zi - on,

Lord your God. Be glad then, ye children of Zi - on, and re -

and re - joice in the Lord your God. The floors shall be

and re - joice in the Lord your God.

and re - joice in the Lord your God.

joice, and re - joice in the Lord your God.

p dolce

dolce

Swell. p

full of wheat, The floors shall be full of wheat,
 The floors shall be full of wheat, The floors shall be
 The floors shall be full of wheat, The floors shall be
 The floors shall be full of wheat, The floors shall be

cresc. and vats shall o - ver - flow, o - ver - flow with
cresc. full, and vats shall o - ver - flow, o - ver - flow with
cresc. full, and vats shall o - ver - flow, o - ver - flow with
cresc. full of wheat, the vats shall o - ver - flow with
cresc. *ff* *to principal.* *to 15th*

wine and oil. Be glad then, ye chil-dren of Zi - on, Be
 wine and oil. Be glad then, ye chil-dren of Zi - on, Be
 wine and oil. Be glad then, ye chil-dren of Zi - on, Be
 wine and oil. Be glad then, ye chil-dren of Zi - on, Be

glad then, ye chil-dren of Zi-on, and re-joice in the

glad then, ye chil-dren of Zi-on, and re-joice in the

glad then, ye chil-dren of Zi-on, and re-joice in the

glad then, ye chil-dren of Zi-on, and re-joice in the

Lord your God, *rall.* and re-joice in the

Lord your God, *rall.* and re-joice in the

Lord your God, *rall.* and re-joice in the

Lord your God, *rall.* and re-joice in the

Adagio.

Lord your God. A - - - men.

Lord your God. A - - - men.

Lord your God. A - - - men.

Lord your God. A - - - men.

Adagio.

the sincerest congratulation on the ease and accuracy with which the long runs were sung, and on the admirable precision with which the staccato notes were executed.

Then followed a piece which in one respect was the most interesting in the programme—the anthem “Praise the Lord, O my soul,” a new work composed by Mr. Arthur Briscoe, the organist of Highbury Quadrant Congregational Church, and a member of the executive committee of the Union. Last year I expressed the hope that place would always be found for works of Nonconformist musicians, and it is a gratifying thing that the selection contained two such works, one sacred—the anthem named above—the other Mr. Booth’s part-song in the second part. Mr. Briscoe’s anthem consists of two similar choral movements in $\frac{3}{4}$ time, separated by a trio for two sopranos and an alto, on this occasion sung by the sopranos, altos, and tenors of the select choir. It is a well-written and effective composition, in a popular style, and should find ready entrance into the *répertoire* of Nonconformist church choirs. It is fitted with a bold but not difficult accompaniment as to the choral parts, and a graceful accompaniment to the trio. The concluding part, where the voices have descending chromatic passages in imitation, is especially effective, and was admirably sung. Mr. Briscoe bowed from the orchestra his acknowledgments of the applause which the performance received.

Benedict’s chorus “The Lord be a lamp,” from the oratorio *St. Peter*, was, on the whole, well sung, and, after the piece by the select choir, was followed by the “Hallelujah Chorus” from Beethoven’s *Mount of Olives*. This was the least satisfactory piece in the programme. The sopranos found the long succession of high notes trying, and throughout I had the impression that the singers were scarcely at home with their parts. The music is not difficult, but I confess to the opinion, unorthodox though it may be, that the composition is of no great merit and unworthy of the great master. The accompaniment is unsuited for performance on the organ, and towards the end there was imminent risk of a breakdown, owing to an unusual lapse of the organist. Mr. Griffiths is usually so absolutely trustworthy, and has been so often deservedly praised for the success with which he fulfils his arduous duties, that the impartial critic need have no compunction in mentioning this one slip. The supercilious auditor who knows nothing about it, has plenty of hard names to bestow on a man who occasionally puts down a wrong pedal, or at a rapid pace hurries on in advance of the conductor’s beat; but any one who has had experience of accompanying and knows the intense strain that a man who feels his responsibility undergoes, will not so readily condemn.

The second part consisted of six part-songs for the whole choir, and the one part-song already mentioned for the select choir. The part-songs were: Smart’s “Lady, rise,” Pinsuti’s “Eldorado,” Gaul’s “Jack Frost,” Booth’s “Blow, gentle breeze,” the well-known “Lass of Richmond Hill,” arranged for chorus by Henry Leslie, and Hatton’s “Softly fall the shades of evening.” These were without doubt sung much better than the sacred pieces. They were sung without accompaniment; pitch was well maintained for such a large body of singers, and, so far as I could judge, with absolute certainty of note, save perhaps in one place—the E sharp for the tenors in the last bar, second score, page 69. This was not quite in tune. Attack was very prompt, there were no misunderstandings with regard to time, and the choir seemed to enter thoroughly into the spirit of each piece and to sing *con amore*. Where all were so well performed, it is difficult to point to any superiority. “Eldorado,” which is more varied than the other pieces, and therefore makes more demand on the singers for expression, was unanimously encored; but the melo-

dious “Softly fall the shades of evening” was finely rendered, the *diminuendo* at the end being very good indeed. The concert concluded with “God save the Queen.”

The vocal pieces were varied with two organ solos by Mr. Fountain Meen, played with his well-known skill—Wesley’s Choral Song and Fugue, and a Graceful Dance by Sullivan—and two selections by the Crystal Palace Band. The first piece, the final movement of Mendelssohn’s “Reformation Symphony,” received anything but a good rendering. The band was by no means in full force, being without at least half, as it seemed to me, of its stringed instruments. It seems a pity, if the Crystal Palace Band is down on the programme at all, that its performances are not thought worth the attendance of a sufficient number of players.

It only remains to be said that Mr. Minshall conducted with his usual care. The instructions printed at the beginning of the Book of Music, and the teaching given orally at different centres by Mr. Minshall and his lieutenants, would be all of little account were they not so faithfully observed and enforced from the conductor’s seat.

It is to be hoped that the executive of the Union will continue to vary the programme of the Annual Festival, and in every way to maintain the interest of the various choirs. The Union has not yet emerged from its infancy, but there is no reason at all why it should not grow from year to year both in numbers and in efficiency, and in due time effect an improvement in church music which will be an abundant harvest for all the labour now expended.

The following choirs were represented:—

METROPOLITAN.

Upper Holloway Baptist Chpl.	Victoria Park Congl. Ch., Approach Road.
Teddington Baptist Chpl.	Chiswick Baptist Chpl.
Craven Hill Congl., Bayswater, W.	Tottenham Wesleyan Chpl.
Highbury Baptist Chpl.	Rayleigh Memorial Congl. Ch.
Christ Ch., Westminster Bridge Rd.	Highbury Quadrant Congl.
Browning Hill Congl., York St., Walworth.	Plashet Congl. Ch., Red Post Lane, East Ham, Essex.
Dalston Wesleyan Ch.	The Old Gravel Pit Ch., Hackney.
Unity Ch., Islington.	Trinity Congl. Ch., Walthamstow.
Trinity Presbyterian Ch., Maryland Pl., Stratford, E.	Abbey Rd. Chpl., St. John’s Wood, N.W.
Coverdale Chpl., Commercial Rd., E.	Mildmay Park Wesleyan Ch., Mildmay Park, N.
Stoke Newington Wesleyan Ch.	Avondale Rd. Unitarian Ch.
Great Queen St. Wesleyan Chpl.	Park Chapel, Camden Rd.
West Ham Lane Unitarian Ch., Stratford.	Manor Park Congl. Ch., Durham Rd.
The City Temple.	Tottenham High Cross Congl. Ch.
Rectory Rd. Congl. Ch.	Congl. Ch., Burdett Rd., Limehouse, E.
Woodgrange Baptist Chpl., Forest Gate.	Clifford Congl. Ch., South Norwood, S.E.
New Court Congl. Ch., Tollington Park, Finsbury Pk.	Barry Rd. Wesleyan Chpl.
St. Paul’s Chpl., Hawley Rd., Kentish Town, N.W.	Clifton Congl. Ch., Asylum Rd., Peckham, S.E.
Marylebone Presbyterian Ch.	Balham Congl. Ch., S.W.
Jamaica Row Congl. Ch.	The Congl. Ch., Junction Rd., Upper Holloway, N.
East Finchley Congl. Ch.	Congl. Ch., Kentish Town, N.W.
Westbourne Park Chpl.	Catford Wesleyan Ch.
Harley St. Congl. Ch., Bow.	Sydenham Baptist Chpl., Dartmouth Rd., Forest Hill, S.E.
Dalston Congl. Ch.	High St. Congl. Ch., Walthamstow.
South Norwood Baptist Chpl.	Upton Chpl., Lambeth, S.E.
The Downs Chpl., Clapton, N.E.	
Abney Congl. Ch., Stoke Newington.	

PROVINCIAL.

The Baptist Chpl., Ringstead, near Thrapston, Northamptonshire.
Thrapston Baptist Chpl.
Ringstead Wesleyan Chpl.
The Baptist Chpl., Kissingbury.
Congl. Ch., Windsor.
Choir Union of St. Neots, Hunts.
Folkestone N.C.U.
Norwood Congl. Ch., Liverpool.
Raunds Wesleyan Chpl.
Maulden Union Chpl.
Hope Congl. Ch., Denton.
Vines Congl. Ch., Rochester.
Sale Congl. Ch., Sale, near Manchester.
Union St. Chpl., Hyde.
Crescent Congl. Ch., Everton Crescent, Liverpool.
The Baptist Chpl., Irthlingborough, North.
Poole Congl. Ch., Skinner St., Poole, Dorset.
Walsall and District N.C.U.
Burton-on-Trent N.C.U.
Kneesworth St. Congl. Ch.
Baptist Chpl., Burton Latimer, near Kettering.
High Wycombe N.C.U.
Blackford Bridge Ch., Bury, Lancashire.
Toller Congl. Ch., Kettering.
Methodist New Connexion Chpl., Newton Moore, Hyde, near Manchester.
Duke St. Chpl., Richmond, Surrey.
Christ Ch., Westgate-on-Sea.
Chester N.C.U.

Mount Pleasant Congl. Ch., Tunbridge Wells.
Tunbridge Wesleyan Chpl.
Irthlingborough Wesleyan Chpl.
Tonbridge Baptist Chpl.
Hanover Chpl., Stockport.
Higham Ferrers Wesleyan Chpl., Northamptonshire.
The Baptist Chpl., Bromley, Kent.
Bournemouth United Choirs.
Wellingborough Congl. Ch.
The Congl. Ch., Rake Lane, Liscard.
Stockport and District N.C.U.
Raunds Baptist Chpl.
Wesleyan Methodist Chpl., Denford.
Oswestry N.C.U.
Dover N.C.U.
Nottingham N.C.U.
Northampton N.C.U.
Ruabon Congl. Choir.
Ashton-under-Lyne N.C.U.
Bunyan's Meeting, Bedford.
Baptist Congl. Ch., Woking.
Sittingbourne and Milton.
Oldham N.C.U.
Huntingdon and St. Ives Nonconformist Choirs.
Buckley N.C.U., Buckley, Chester.
Wesleyan Ch., Herne Bay.
Sutton Congl. Ch., Sutton, Surrey.
Mawdsley St. Congl. Ch., Bolton, Lancashire.
The Brighton and Hove Ch. Choir Union.
Bromley Congl., Kent.
Coventry Congl.

OPINIONS OF THE PRESS.

"The programme, which consisted of choruses, anthems, and part-songs, interspersed with organ solos and orchestral pieces played by the Palace Band, was an interesting one, and the performance reflected great credit upon Mr. E. Minshall, and upon the zeal of the choirs and the care they had taken adequately to prepare their music. It was all the more meritorious inasmuch as the London vocalists had enjoyed only one full rehearsal, while the provincial contingents had of course no opportunity of meeting their metropolitan colleagues at all until the actual performance."—*The Daily News*.

"Saturday's proceedings were an immense success. Those who were present at preceding festivals noticed that a marked improvement had taken place in the quality of the massed voices. The attack was bold, and the *pianos* and *fortes* were well emphasised."—*The Daily Chronicle*.

"Nearly four thousand singers sang several anthems and part-songs, which were much appreciated by the many who congregated in the central transept. The Festival was a great success."—*Lloyd's Weekly*.

"The singing was an improvement on the three previous years, which is saying much."—*Christian Commonwealth*.

"The gathering at the Crystal Palace was most successful, and the singing did credit to all concerned."—*Christian World*.

"The singing deserves to be spoken of in eulogistic terms, and was a decided improvement on the per-

formance of last year, but a certain refinement is still wanting."—*Musical News*.

"The programme consisted of eighteen numbers, all of which were rendered with credit to the singers and pleasure to the large audience. . . . The work done by the choir was meritorious, and some of it exceedingly good."—*The Independent*.

Authorities in Council.

V.—CHOIR TREATS AND CHORAL FESTIVALS.

SCENE—*Meeting of Deacons, Elders, or Stewards, the Minister presiding.*

THE MINISTER.—I have a matter to bring before you this evening, my friends, which I think deserves our careful consideration. I am sure we all agree that our choir are very attentive to their work and greatly help the service of praise. Hitherto it has not been our custom to recognise their services in any way more than now and again offering them our thanks. We ought to do more than this, and the suggestion I have to make is that we should give them a treat every summer. We might arrange a day's outing, either to the seaside or to some other place of interest. This would be very enjoyable, and no doubt the singers would appreciate this little recognition of their help.

MR. SKINFLINT.—But that would mean a considerable expense, and I don't see how it is to be met.

MR. KNOW-ALL.—And I don't see the necessity for giving the choir any treat; we have always done without it, and if we begin that sort of thing, some of the singers will soon get very independent, and will be always expecting something.

THE MINISTER.—I don't agree with you that, because we have got on so well without giving the choir a treat in the past, there is no necessity to begin it now. I take it that we have not done our duty towards them in the past, and we ought to make up for it now by recognising their help in the way suggested.

MR. COMMON SENSE.—I very heartily agree with you, sir. We ought not to forget that these young people give a great deal of time to their work. They are very regular in their places twice on Sunday, and they have to give up one evening a week to attend the practices. To us, possibly, that may not mean much; but young people prefer cricket or lawn tennis or something of that kind. Then they are always willing to render help on any special occasion, and once or twice a year they give us an excellent concert.

MR. SKINFLINT.—Oh, that's true enough, I know; but other people give up time as well, but I never heard of deacons having an outing. It's the choir, choir, choir!

MR. COMMON SENSE.—Surely you do not suggest that the deacons should have a treat! We are part and parcel of the place; we are responsible for its maintenance, and ought to have the deepest interest in all its concerns. With the choir it is different. Many of these young people have no strong link attaching them to the place, but they willingly give us their help. By acknowledging this assistance in the way proposed, we are likely to retain their services, and thus they will gradually get more attached to the place.

MR. OLD SCHOOL.—Well, perhaps times have altered; but certainly when I was a young man in the choir, there was no talks of treats.

THE MINISTER.—Now, I want to carry my proposition a step further, and suggest a plan which will not only be pleasant to the choir, but will benefit the church by improving the music. I should like the choir to take part in the great Nonconformist Choir Union Festival, which is held at the Crystal Palace every June, and I think the church might defray all their expenses.

MR. SKINFLINT.—Phew! Why, that would run into many pounds, and where the benefit to us comes in, I fail to see. No; if we must do something for these singers, I think if we give them a good tea, with cake and watercress, in the schoolroom, that's enough.

MR. COMMON SENSE.—The expense is not so great as you probably imagine. Owing to special arrangements with the railway companies, for five shillings a head our singers can be taken to the Crystal Palace and back, and considering we are nearly two hundred miles from London, surely that is cheap enough! Personally, I should like to do what the church at Songstown does—that is, to pay all the expenses of the trip.

MR. KNOW-ALL.—But what is the benefit we gain, to which reference has been made?

THE MINISTER.—Why, just this. The music sung at these festivals is of a high-class character, and the preparation of it by the choirs must improve their musical abilities. It is an education for them. If they are taught to sing such music correctly, they will render the music in our services with more taste and expression. Besides, they learn something from being associated with others. To send a small choir like ours to sing with about four thousand other singers must inspire them.

MR. KNOW-ALL.—What is this Choir Union? I suppose it is like a good many other institutions, started by some individuals for the purpose of making fees for themselves.

THE MINISTER.—Nothing of the sort. I have made careful inquiry into the working of the Union, and I have examined the cash accounts, which are published annually, and I find that not one penny is paid any man for his services. It is purely a voluntary work, started with the view of improving the music in Nonconformist churches.

MR. SKINFLINT.—The choirs have to pay some fees to the Union, I suppose?

THE MINISTER.—Not a farthing, sir.

MR. COMMON SENSE.—A minister was speaking to me the other day, and he said his choir were most enthusiastic about the Union, and greatly enjoyed taking part in the annual festivals. Further, he stated that the choir-singing had very much improved since the singers had joined the Union. He therefore felt that the movement deserved every encouragement, and he strongly advised choirs to unite themselves with it.

THE MINISTER.—I propose, then, gentlemen, that next year we pay the day's expenses of our singers to the Crystal Palace, to take part in the Nonconformist Choir Union Festival.

MR. SKINFLINT.—Oh, that's too much! Surely it would be enough if we paid half the railway fare! They

will think more of it if they have to pay something themselves.

MR. KNOW-ALL.—Exactly. We must not be too lavish with the church funds.

MR. COMMON SENSE.—Gentlemen, really don't let us half do it. It is no more than their due, and it would certainly be graceful on our part to defray the whole cost for the day.

THE MINISTER.—A ministerial friend of mine told me the other day that his deacons sent the choir and paid all expenses for them to remain in London from Saturday to Monday night.

MR. SKINFLINT.—Well, I never!

MR. KNOW-ALL.—That's what I call a wilful waste of money, especially when, no doubt, many of them were perfectly able to pay for themselves.

MR. COMMON SENSE.—As the church will gain musically by the singers going to the festival, I think the least we can do will be to let them attend free of expense to themselves.

MR. SKINFLINT.—Well, suppose we agree to try it for a year; but it must not be considered an annual affair. That must be clearly understood.

THE MINISTER.—I will at once take the necessary steps, then, by communicating with the Secretary of the Union.

CENTRAL GLOUCESTERSHIRE CONGREGATIONAL CHOIR UNION.

THE first choral festival of this Union was held at Cheltenham on Wednesday, May 25th, when nine different choirs were represented. Cheltenham, Gloucester, Stroud, Wotton-under-Edge, Ebley, Tewkesbury, Moreton-in-the-Marsh, Stonehouse, and Winchcombe between them made up a total of about two hundred and thirty voices. Many friends belonging to the various churches represented also testified by their presence an interest in the new movement. The day's proceedings commenced in the morning at ten o'clock, when a competition for choirs in sight-singing, prepared quartet, hymn, and anthem was held, Mr. Henry Rogers, organist of Christ Church, Cheltenham, being the adjudicator. He awarded the chief merit as a whole to Highbury Church Choir, Cheltenham, but passed very favourable opinions on the Ebley and Wotton Choirs. In the evening a festival service was held in the Highbury Church, which was fairly attended. The sermon by the Rev. H. Varley was founded upon the words, "I will sing with the spirit, and I will sing with the understanding also."

The musical part of the service was well rendered, especially the hymn "The Son of God goes forth to war," sung to Sullivan's arrangement of the tune *St. Ann*; the anthems "The radiant morn" and "Abide with me." The latter was exceedingly beautiful, the solos taken by Mrs. Jackson and Mr. S. Jacob forming a pleasing contrast to the body of chorus which took up the succeeding verses of the anthem. "How lovely are the messengers," though a little unsteady at the start, was performed well, and the congregational hymns were grand. Miss Green and Mr. S. Jacob sang the duet "Love divine all love excelling," and Miss Nelly Lewis gave Sullivan's "Love not the world." Later, Miss Green sang "Cast thy bread on the waters." Though, of course, there could be no applause, the earnest attention of the listeners betokened a thorough recognition of the able and sympathetic rendering of

these items. In the organ voluntaries Mr. Bloodworth acquitted himself well. The attention to the baton was very good, and, though disadvantages were evident, Mr. Hopkins kept his choir well under control. The Rev. J. Williams, B.A., of Wotton-under-Edge, in a brief address gave an account of the formation of the Union, the originator of which was Mr. Hayward, the leader of the Wotton Choir. He also stated that the success of the undertaking was due in a very large measure to their indefatigable secretary, Mr. John Jacob, on whom a large share of the arrangements had fallen, and expressed a hope that the society would become a thoroughly established institution of Gloucestershire.

Nonconformist Church Organs.

WESLEYAN CHAPEL, CLEETHORPES.

Built by Messrs. Hardy & Sons, Stockport.

Great Organ, CC to G, 56 Notes.

		Fect.	Pipes.
1. Double Open Diapason	16	56	
2. Open Diapason	8	56	
3. Gamba (grooved into No. 2)	8	49	
4. Hohl Flöte	8	56	
5. Principal	4	56	
6. Harmonic Flute	4	56	
7. Fifteenth	2	56	
8. Mixture (3 ranks)	—	168	
9. Trumpet	8	56	

Swell Organ, CC to G, 56 Notes.

10. Lieblich Bourdon	16	56
11. Open Diapason	8	56
12. Stopped Diapason	8	56
13. Viol d'Amour (grooved into No. 3)	8	44
14. Voix Céleste	8	44
15. Gemshorn	4	56
16. Piccolo	2	56
17. Mixture (3 ranks)	—	168
18. Oboe	8	56
19. Cornopean	8	56
20. Tremulant	—	—

Choir Organ, CC to G, 56 Notes.

21. Lieblich Gedact	8	56
22. Dulciana	8	56
23. Gamba (grooved into No. 2)	8	44
24. Wald Flöte	4	56
25. Flautina Harmonic	2	56
26. Clarinet (in separate swell box)	8	44

Pedal Organ, CCC to F, 30 Notes.

27. Double Open Diapason	16	30
28. Bourdon	16	30
29. Violoncello	8	30

Couplers.

30. Swell to Great.	33. Swell Octave.
31. Swell to Choir.	34. Great to Pedal.
32. Swell to Pedal.	35. Choir to Pedal.

Three Composition Pedals to Great Organ.
Three Composition Pedals to Swell Organ.
One Balanced Swell Pedal.
One Swell Pedal to Clarinet.
One Horse Shoe Lever Great to Pedals.
Pneumatics to Pedal Organ.

Responses for Public Worship.

THE responses that we published last month have excited much interest, and they are likely to be introduced into several churches. A correspondent sends us the following, which are used in some churches in Yorkshire.

TEN COMMANDMENTS (*New Testament*).

Minister.—Repent ye, and be converted, that your sins may be blotted out, when the times of refreshing shall come from the presence of the Lord.

People.—Lord, have mercy upon us, etc.

Minister.—This is His commandment, that we should believe on the name of His Son Jesus Christ.

People.—Lord, have mercy, etc.

Minister.—Be not confirmed to this world; but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect will of God.

People.—Lord, have mercy, etc.

Minister.—Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself.

People.—Lord, have mercy, etc.

Minister.—Provide things honest in the sight of all men.

People.—Lord, have mercy, etc.

Minister.—Abhor that which is evil; cleave to that which is good.

People.—Lord, have mercy, etc.

Minister.—As we have opportunity, let us do good unto them who are of the household of faith.

People.—Lord, have mercy, etc.

Minister.—Be ye kind one to another, tender-hearted, forgiving one another, even as God for Christ's sake hath forgiven you.

People.—Lord, have mercy, etc.

Minister.—All things whatsoever ye would that men should do to you, do ye even so to them; for this is the law and the prophets.

People.—Lord, have mercy, etc.

Minister.—Whether ye eat, or drink, or whatsoever ye do, do all to the glory of God.

People.—Lord, have mercy upon us, and write all these Thy laws in our hearts, we beseech Thee.

THE BEATITUDES.

Minister.—Blessed are the poor in spirit: for theirs is the kingdom of heaven.

People.—The sacrifices of God are a | broken | spirit: || a broken and contrite heart, O God | Thou wilt | not de | spise.

Minister.—Blessed are they that mourn: for they shall be comforted.

People.—As one whom his mother comforteth, so will I | comfort | you: || and ye shall be | comforted | in | Je | rusalem.

Minister.—Blessed are the meek: for they shall inherit the earth.

People.—The meek shall in | herit the | earth, || and delight themselves | in the a | bundance of | peace.

Minister.—Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

People.—For he satisfieth the | longing | soul, || and filleth the | hungry | soul with | goodness.

Minister.—Blessed are the merciful: for they shall obtain mercy.

People.—Blessed is he that con | sidereth the | poor; || the Lord will deliver | him in | time of | trouble.

Minister.—Blessed are the pure in heart: for they shall see God.

People.—Who shall ascend into the hill of the Lord, * or who shall stand in His holy place? || he that hath clean hands | and a pure heart.

Minister.—Blessed are the peacemakers: for they shall be called the children of God.

People.—Let us therefore follow after the things which make for | peace, || and things wherewith one may | edi | fy an | other.

Minister.—Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

People.—If ye suffer for righteousness' sake, | happy are | ye; || and be not afraid of their terror, | neither be | troubled.

Minister.—Blessed are ye when men shall revile you, and persecute you, and say all manner of evil against you falsely, for My sake.

People.—If ye be reproached for the name of Christ | happy are | ye; || for the spirit of glory and of God | resteth up | on you.

Glory be to the Father, etc. Amen.

The following is another Service embodying

THE BEATITUDES.

Minister.—And seeing the multitudes, Jesus went up into a mountain: and when He was set, His disciples came unto Him. And He opened His mouth, and taught them, saying, Blessed are the poor in spirit: for theirs is the kingdom of heaven.

People.—The Lord is nigh unto them that are of a | bro-ken heart: || and saveth such as | be-of a | con-trite | spirit.

Minister.—Blessed are they that mourn: for they shall be comforted.

People.—I will fear no evil, for | Thou-art | with me: || Thy rod and Thy | staff—they | com-fort | me.

Minister.—Blessed are the meek: for they shall inherit the earth.

People.—The meek will He | guide-in | judgment: || the | meek—will He | teach—His | way.

Minister.—Blessed are they that do hunger and thirst after righteousness: for they shall be filled.

People.—They shall receive blessing | from—the | Lord: || and righteousness from the | God—of | their—sal | vation.

Minister.—Blessed are the merciful: for they shall obtain mercy.

People.—He that trusteth in—the | Lord: || mercy shall | com-pass | him—a | bout.

Minister.—Blessed are the pure in heart: for they shall see God.

People.—Create in me a clean | heart—O | God: || and re | new a right | spirit—with | in me.

Minister.—Blessed are the peacemakers: for they shall be called the children of God.

People.—The Lord will give strength | unto—His | people: || the Lord will | bless—His | people—with | peace.

Minister.—Blessed are they that are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

People.—The salvation of the righteous is | of—the | Lord: || He is their | strength—in the | time—of | trouble.

Minister.—Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for My sake.

People.—Many are the afflictions | of—the | righteous: | but the Lord de | livereth—him | out of—them | all.

Minister.—Rejoice, and be exceedingly glad; for great is your reward in heaven: for so persecuted they the prophets who were before you.

People.—Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Glory be to Thee, O Lord, Most High. Amen.

THE DENBIGHSHIRE PSALMODY AND SUNDAY-SCHOOL UNION.

THE first festival of this newly formed Union took place at Wrexham on Friday, the third ult., when much enthusiasm was shown in the work of the Union.

In the afternoon the Sunday-school children assembled to hear the report of the examiners on the recent examinations, and the prize-winners to receive their prizes. The Rev. M. O. Evans presided, and Mrs. Barnes of The Quinta handed the prizes to the successful candidates.

In the evening the psalmody festival was held, when there was a large audience. Mr. John Francis presided, and gave an interesting address. The choirs combined in the Union are Adwy, Cefn, Gwersyllt, Johnstown, Rhosrobin, Ruabon, and Wrexham, the total number of voices being about one hundred and seventy. Mr. E. Minshall conducted, and Mr. Frank Allmand presided at the organ very efficiently. The following programme was gone through by the combined choirs:—Hymn, "I love Thy kingdom, Lord"; hymn, "Crown Him with many crowns"; chant, Psalm xc.; hymn, "Was there ever kindest shepherd"; anthem, "What are these?" hymn, "Love me, O Lord, forgivingly"; hymn, "Christian, dost thou see them"; chant, Psalm lxxii.; hymn, "When I survey the wondrous cross"; hymn, "Jesu, my Lord, my God, my all"; anthem, "Lord, for Thy tender mercies' sake"; hymn, "Hark, my soul, it is the Lord"; hymn, "Saviour, breathe an evening blessing." The singing was exceedingly good throughout. Chanting was a new exercise to most of the choirs, but they succeeded very well.

At the conclusion a vote of thanks was accorded to the chairman, the conductor, the organist, and the two secretaries, Rev. E. M. Edmund and Mr. Frank Allmand.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

CITY TEMPLE.—On Tuesday, the 21st ult., a largely attended social meeting of the church and congregation was held in the Lecture Hall. After tea and coffee had been handed round, an interesting programme was gone through. Mrs. Parker, Miss Hands, Mr. Alexander Tucker, and Mr. Gear contributed vocal items, Madame Chambers and Miss Milne varying the proceedings with recitations. In the course of the evening, Dr. Parker, on behalf of the congregation, and in a most kind and genial speech, presented Mr. Minshall with a silver salver and a purse containing 250 guineas, in recognition of his lengthened services as organist and director of the music of the church.

Mr. Minshall, in responding, referred to his sixteen years' work in the church as being a very happy time to himself, and thanked Dr. Parker and all the other subscribers most sincerely for the very generous and unexpected token of their appreciation of his services. Dr. Adamson, in a warm and hearty speech, added to the brightness of the occasion.

HACKNEY.—A concert was recently given in St. Thomas's Square Chapel under the direction of Mr. W. Hamilton (choirmaster), when Van Bree's cantata *St. Cecilia's Day* was rendered by a full choir, orchestra, and organ. Madame Stanesby sang the soprano solos with great taste and expression. The cantata was followed by a miscellaneous selection, when the following ladies and gentlemen contributed to a very enjoyable programme:—Madame Stanesby, who rendered Braga's "Angels' Serenade" in a highly finished manner; Miss K. K. Moakes, Miss Pipe, Messrs. Alfred Hamilton (violin), Roselli, and C. Kemshead. The choir sang "Night" (Blumenthal), "Spring's Message" (Gade), and "The Song of the Vikings" (Eaton Fanning). The orchestra played various selections. Mr. Lincoln Taylor, organist of the chapel, accompanied on pianoforte and organ.

ILFORD.—The anniversary of the Wesleyan Sunday School took place on Sunday and Monday, May 22nd and 23rd last, sermons being preached by the Rev. Amos Dyson. The musical arrangements for both days (which were under the direction of the organist and choirmaster, Mr. A. Storr, L.T.C.L.) included an orchestra of strings, flute, clarinet, cornet, harmonium, and pianoforte. The ordinary chapel choir was slightly augmented, and all the music, with the exception of Handel's "Hallelujah" and two instrumental items, was specially scored for the orchestra by Mr. E. J. Sharpe and Mr. Storr. In addition to the usual hymns, the following were performed: Goss's "O taste and see," Farrant's "Lord, for Thy tender mercies' sake," Sullivan's "The strain upraise," Garrett's "In humble faith and holy love," Handel's "Hallelujah Chorus," Mendelssohn's "War March" from *Athalie*, and an andante by Lefebure-Wely.

KENTISH TOWN.—On May 26th, at the Congregational Church, Mr. Josiah Booth gave his popular lecture on "Humour in Music" to a large and appreciative audience. The chair was occupied by Joseph Corbett, Esq., who, after a very appropriate introduction, left the meeting in the hands of the lecturer. Mr. Booth's powers to entertain and interest his hearers are well known. With touches of original wit he revealed to his audience the often unnoticed fun and humour in the compositions of the great masters. He pointed out that, to a more or less extent, Handel, Haydn, Beethoven, Mendelssohn, Gounod, and others employed the sense of humour as an aid to their composition. His lecture was full of interest, and, being interspersed with numerous vocal and instrumental selections, was highly appreciated. The chairman, in making the appeal for the collection, remarked that the choir, on behalf of whose funds the collection was made, had rendered good service to the church in the past, and he hoped this appeal would have the effect of providing them with the necessary means with which they hoped to extend their work in the future. His generous offer to add to the funds a sum equal to the amount of the collection was heartily applauded. Votes of thanks were accorded to Mr. Booth and Mr. Corbett, and the sum of £10 1s. was handed over to the treasurer as the proceeds of the meeting.

PROVINCIAL.

BRIDGNORTH.—The anniversary services in connection with Stoneway Chapel were held on Sunday, the 15th ult., when sermons were preached morning and evening

by the Rev. W. E. Hughes, of The Quinta. Special hymns were sung by the children, who had been carefully trained by the organist, Mr. J. W. Steward, and reflected great credit on his tuition. In the afternoon a special service was held for the united Sunday schools, and an excellent address was given to the children by Mr. G. Croydon Marks, C.E. The congregations at each of the services were very large, and the collections amounted to £10 12s.

BROMLEY.—On Wednesday, May 18th, Mendelssohn's 95th Psalm and Stainer's *Daughter of Jairus* were most creditably performed in the Congregational Church, which was filled to overflowing. The principals were Madame Isabel George, Miss Isabel W. Devitt, and Messrs. Henry Lindsay and Bertram H. Latter, all of whom were equal to the demands made upon them. The choruses were admirably sung throughout. Mr. Herbert Sharland presided at the organ with excellent judgment, and Mr. Fred. S. Oram was a most efficient conductor. The orchestra was fairly good.

BURSLEM.—The members of Queen Street Congregational Church recently gave a concert to the inmates of Haywood Hospital.

COVENTRY.—The anniversary sermons of the Sunday schools connected with West Orchard Congregational Church were preached on Sunday, the 19th ult., by the Rev. Fleming Williams, of Rectory Road Church, Stoke Newington. The anthems, "Blessing, glory, wisdom, and thanks," and "Sing unto God," from the Festival Book, were well rendered by the choir, who had attended the Festival at the Crystal Palace on the preceding day, the quartet in the former being sung by Miss Grant, Miss Sleath, Mr. Ansell, and Mr. Chapman. The collections realised £40.

DARWEN.—Haydn's *Creation* was rendered by a band and chorus of about eighty performers on a recent Sunday.

DUNSTABLE.—On Tuesday, the 22nd ult., a new two-manual organ was opened in the Congregational Church by Mr. E. Minshall, who gave a recital. Cyril Flower, Esq., M.P., presided, and the Rev. Thomas Hooper, of Camberwell, gave a very practical and useful address. Miss Hettie Johnson and Mr. Bert Sanders were the vocalists, both singing with much taste. There was a very large and enthusiastic audience.

READING.—On Tuesday, May 24th, the dedication service of the new organ erected in Broad Street Chapel, by Messrs. P. Conacher & Co., was held. Mr. Minshall, who prepared the specification, presided at the instrument, accompanying the singing and playing solos. The Rev. C. A. Davis (a musical minister) gave a most interesting and appropriate address. There was a large audience.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

THE NONCONFORMIST CHOIR UNION FESTIVAL.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—The choir of which I am a member visited for the first time the Festival performance at the Crystal Palace on June 18th,—a visit which we all enjoyed and appreciated very much; indeed, we trust it is but the first of many similar experiences.

We were disappointed, however, to find that some of the singers seemed to take but scant interest in the

proceedings, some hardly caring whether they sang or not, and others showing that their study of the music, to say the least of it, was not a complete one. They appeared to have overlooked the appeal on page 2 of the Book of Music that "every singer will strive to make the Festival a distinct success." Surely this ought not to be! The object of the Union is to uplift the music of our services to a higher standard of excellence; but unless the members take up this object heartily, the Union can do but little good. Not only that; an immense amount of trouble is taken by Mr. Minshall, Mr. Croger, and the other officers of the Union, and it is manifestly unfair to them if the singers fail to do their utmost to make the Festival all that it should be.

Permit me also to give expression to the opinion that a rule should be made that no singers be admitted after the concert has commenced, and that it would be well if those taking part could make it convenient to stay for the whole of the performance.

I am afraid you will think this is a grumbling letter, but I simply give the opinions of myself and other members of our choir.

Wishing every success to the Nonconformist Choir Union,

Yours truly,
EXCELSIOR.

VOLUNTARIES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Your remarks on the Offertory Voluntary and the Dovetailing seem to open up a question as to voluntaries in general, and, I for one, would much like to have some authoritative opinion as to what are good and suitable voluntaries.

I cannot help thinking, in spite of Mr. Best, that arrangements are iniquitous, so let us throw these on one side—*pro tem.*, at all events—and discuss logically, if we can, the pros and cons of the many excellent organ pieces, soft and loud, short and long, lively and dull, with which we try to inspire our hearers, and which, alas! frequently fail to do so.

It is an unwritten law, I suppose, for the opening voluntary to be soft; yet a soft voluntary may be very lively and not have the (shall I say?) "Sursum Corda" effect that is certainly desirable. Then the outgoing one must depend on the sermon; and how difficult it is often to catch the spirit of the discourse, and select, at a moment's notice, a voluntary which is suitable; and yet how jarring to a sensitive mind an unsuitable voluntary may be—nay, must be, should be.

It is *far easier* in the Church of England; there the day supplies the current of thought. But the majority of our ministers ignore the season, except perhaps Easter and Christmas Day, and their choice of hymns is often very misleading to an organist as to the subject of the discourse or the way it will be treated.

With some few years' experience it seems that there can be no royal road to perfection in this; but perhaps some of your readers, with far more experience and far larger scope, can give humble individuals some help in this.

And then voluntaries must be interesting. Now, there are few organ-writers whose works are so sound, or so well repay a study, as those of Merkel; yet they are not so interesting to the congregation as those by Batiste, Wély, Walter Spinney, or the like. So I beg you and others to give us some hints; but you must bring yourself down from the sublimity of large three-manual organs to the ordinary more or less inefficient two-decker, and from the serene height of large congregations, educated musically, to the country, unmusical, uneducated, unsympathetic Bethels; from the

churches where a Bach fugue is enjoyed and appreciated to the hapless people who cry out for Batiste's celebrated Andante in G and such-like stuff.

Yours truly,
H. S. P.

"WILLIAM MOORE."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Mr. William Moore was born in Manchester in 1811. From his youth he evinced a decided preference for music, and so early as his nineteenth year commenced his professional career as a teacher of instrumental music. During about five years, from 1832 to 1837, Mr. Moore was organist of St. Mary's Church, Rochdale, and the tune *Confidence* was composed at that time, and first used in the services of that church. In 1838 Mr. Moore became the organist at Albion Street Independent Chapel, Ashton-under-Lyne, and remained there about seven years. In 1844 he removed to Manchester, where a new organ was opened by Sir George Smart at Cavendish Street Chapel in that year. Mr. Moore was one of several candidates for the appointment of organist, who had to play before Sir George.

A selected piece to be played at sight, a chorus from the *Messiah*, and a pedal fugue, besides psalmody music, had to be performed by each, and it was thought Mr. Moore gained the day by his excellent performance of the latter, he being esteemed one of the finest psalmody players in the neighbourhood.

Mr. Moore was of a nervous temperament, and after this trial of skill he became quite ill.

He remained as organist at Cavendish for thirty-one years, and died in 1880, at Moss Side, Manchester.

This tune appears in the "Burnley Tune-book," No. 80, as *Accrington*, with the composer as T. Maudsley; but I believe the foregoing statement to be correct, as I had the details from my late friend Mr. John Moore, brother to Mr. William Moore, himself an organist of no mean ability, and who gave me the information for use in a musical lecture.—Yours faithfully,

WALTER S. LEWIS.

101, Tweedale Street, Rochdale.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—In answer to your correspondent "Huddersfield," who wishes for information relative to the late Mr. William Moore and the tune *Confidence*, I can inform him that Miss Moore, a sister of this gentleman, and only surviving member of the family, resides at Castleton Grange, Rochdale, and would, I should think, be glad to give him the information he seeks.

I may say that Mr. Moore was a native of this town, where his family held an influential position. If "Huddersfield" would care to write, also, to the address given below, I could probably tell him some interesting things about the gentleman in question.

With regard to the tune *Confidence*, it may also be found in the "Primitive Methodist Hymnal": whether in any other collection I cannot say.

Yours faithfully,

J. A. CLEGG, A.C.O.

46, Sheriff Street, Rochdale.

MR. E. BARKER, of 189, Waterloo Street, Oldham, also replies, giving the above particulars, but says the original name of the tune was *Ely*. He adds:—

"I have a small booklet by me, 'Tunes with Accompanying Hymns,' by William Moore, published by J. Curwen & Sons, Plaistow, in which the tune *Confidence* or *Ely* appears along with several others, notably

a charming setting of the hymn 'O'er the waters dark and drear,' and also a tune, *St. Margaret*, which was written for Montgomery's beautiful hymn 'Millions within Thy courts have met.' If this publication is out of print, I should be glad to lend 'Huddersfield' my copy for a short time."

MR. C. BUXTON GRUNDY also replies to the same effect, but adds: "The tune *Confidence* in the 'Wesleyan Tune-book' is spoilt by interfering with Mr. Moore's arrangement of the parts in the third line, the imitation in the bass in the original being very effective."

Reviews.

Day and Night. A Sacred Cantata. By H. Ernest Nichol, Mus. Bac. (Curwen & Sons, 2s. 6d.)—This excellent cantata is written chiefly for Church and Sunday-school choirs, and is admirably adapted for the purpose. Though most appropriate for harvest-time, it is not exclusively so. The choruses throughout are very effective. The solos are melodious, No. 7 ("The Reaper") and No. 19 ("I will lay me down") being specially so.

To Correspondents.

H. T. WHITE.—You cannot do better than introduce the "Congregational Church Hymnal, Chants, and Anthems." The more difficult anthems can be used on special occasions, or sung by the choir alone. A collection of anthems containing nothing but what an ordinary congregation can sing would be very tame and uninteresting.

A. F. J.—You will find it in No. 7 of Best's Arrangements.

SOLOIST.—(1) Yes, Cowen is the composer. (2) Sullivan. (3) Try Messrs. Weekes & Co., Hanover Street, W.

YOUNG STUDENT.—Stainer's "Organ Primer" will suit you well.

THE following are thanked for their letters: A. H. (Boston), F. J. T. (York), B. S. W. (Birmingham), T. D. (Brecon), W. M. (Basingstoke), T. F. (Derby), W. S. W. (Winchester), A. N. (Highbury), L. R. (Dulwich).

Staccato Notes.

MR. BEN DAVIES has determined to quit the operatic stage for the concert platform.

DR. HUBERT PARRY has just finished his new oratorio *Job*, which is to be sung at the Gloucester Festival in September.

MR. E. PROUT has written a special organ part for Bach's funeral cantata *Leibster Gott*.

MR. W. T. BEST and Mons. Guilmant are to give organ recitals in Brooklyn.

MR. BEST refuses to play on organs with the pedal C under the manual C.

MR. T. WESTLAKE-MORGAN has been appointed organist of Bangor Cathedral.

NOVELLO & Co. are publishing a new monthly musical paper especially devoted to school work. It is entitled *The School Music Review*, and is edited by Mr. McNaught.

MR. ISIDORE DE LARA'S *Light of Asia* was performed for the first time on the 12th ult.

MR. JEAN DE RESZKE has been laid aside with illness.

ON the 25th ult. a splendid performance of *Judas Maccabeus* was given at the Crystal Palace on Handel Festival scale. The choruses were sung with great spirit throughout. Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley were the principals, and their rendering of the well-known solos was enthusiastically applauded. Mr. Eyre presided at the organ, and Mr. Manns conducted.

Accidentals.

MISS TRIL: "I love to hear the birds sing."

JACK MALLET (warmly): "So do I. They never attempt a piece beyond their ability."

THIS is told of a good Methodist minister at Athol, Massachusetts, somewhat eccentric, and an excellent singer. Sunday after Sunday his rich voice came from the pulpit "with the spirit and the understanding." Not so at the other end of the church, where, with abundance of spirit, there was lamentable lack of the other virtue. In fact, the singing was simply execrable. The good brother finally could endure it no longer, and exclaimed, "Brothers and sisters, I wish those of you who can't sing would wait until you get to the celestial regions before you try." The hint was a success.

WILSON, the celebrated vocalist, was upset one day in his carriage, near Edinburgh. A Scotch paper, after recording the accident, said: "We are happy to state he was able to appear the following evening in three pieces."

It was a musician who was fishing and hoped he would get a bass soon.

WONDERFUL MUSIC.—German Professor: "Brava! brava! Your rendering of the *andante* passage entirely conveys the idea—that of a blue sky; a few clouds, rosy in the golden west; the lake lightly rippled; and two lovers in their boat, lost in the dreamy deliciousness of the hour."

MUCH has been written against the accordion, but the first evening after a young man who practised on one, moved into the second floor of a house on Union Street, a smile lit up the face of the aged citizen who lay in sickness on the floor above. He said that now he was reconciled to death.

The effect of music on the senses was oddly verified during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits, which were to be finished in a very short space of time. Among his workmen there was a fellow who was always singing "Rule Britannia," and the rest of the journeymen joined in the chorus. The tailor made his observations, and found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and, placing him near the workshop, made him play constantly the lively tune of "Nancy Dawson." The design had the desired effect; the tailors' elbows moved obedient to the melody, and the clothes were sent home within the prescribed period.

THINGS ONE WOULD WISH TO HAVE EXPRESSED DIFFERENTLY.—Musical Maiden: "I hope I am not boring you, playing so much?" Enamoured Youth: "Oh no! Pray go on! I—Id so much sooner hear you play than talk!"